IFAR reports

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June 1986

incorporating Stolen Art Alert

Théobald Michau, River Landscape, *no. 372, stolen by the Nazis in 1942 from the collection of Paul Hartog, Berlin.*

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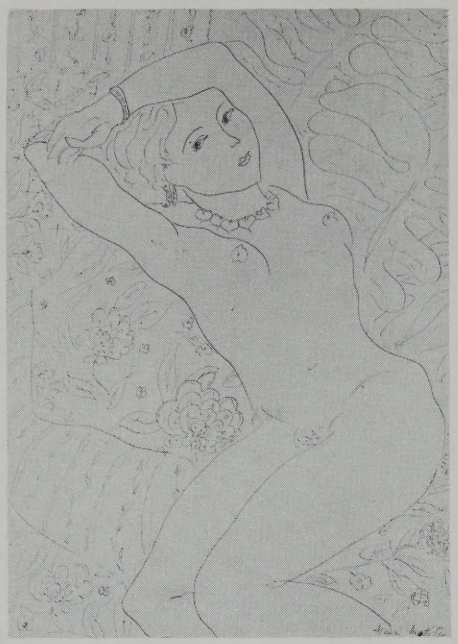
A Classic Forgery Style—The Pastiche



Reclining Nude, *a forgery based on two original drawings by Matisse.*

There are various approaches a forger may use when trying to imitate a particular artist's style. Among them are the creation of a precise duplicate of an authentic work, the preparation of another "version" with only slight differences, and the execution of a "heretofore unknown study" for a well-known work. But the type most frequently seen by IFAR's Authentication Service is the pastiche, which Webster defines as "an artistic. . .composition made up of bits from other sources."[1]

Such is the case with *Reclining Nude*, a drawing that attempts to imitate the style of Henri Matisse, whose elegant and spare draftsmanship have made him a prime target for forgers who think the deceptively simple line is easy to mimic. Genuine Matisse drawings of seductive nudes have a wide appeal and high value.

Wanda de Guébriant, now the official French *expert* for Matisse (so designated when her predecessor, Marguerite Duthuit, Matisse's daughter, died last year) told IFAR that this nude is based on two original drawings by Matisse both signed and dated 1936. Mme. de Guébriant is convinced the forger based *Reclining Nude* on these originals—combining the head and arms from one figure and the torso and background from the other. She pointed out that the signature on the pastiche is not by Matisse.

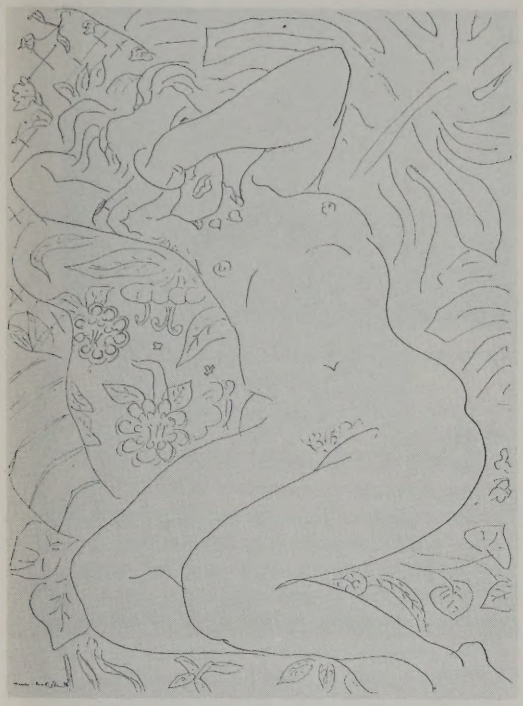
Mme. de Guébriant told IFAR that there is a record of this forgery in the Matisse archives dating back to 1965, the year in which the first inquiry to Mme. Duthuit was made concerning the drawing's authenticity. She also stated that in the first inquiry the provenance was listed as coming from the "Collection Courthion." However, Mme. de Guébriant stated that Mr. and Mrs. Courthion were contacted at that time and denied ever having owned this work. The Courthions were friends of Matisse, and Pierre Courthion is the author of a number books on Matisse.

Mme. de Guébriant also pointed out that if this forgery, now in a private New York collection, were discovered in France, it would be destroyed. The Matisse heirs are represented by Claude Duthuit, who would ask for seizure and destruction, as authorized by French law. Mme. de Guébriant intimated in her letter that she approves of this procedure as a way of stopping the circulation of forgeries. The recent exhibition of forgeries from the FBI collection at the McIntosh-Drysdal Gallery in Washington, D.C., shows that forgeries are confiscated in the United States, but they are only a small portion of the thousands of fakes that continue to circulate from one unsuspecting collector to another.

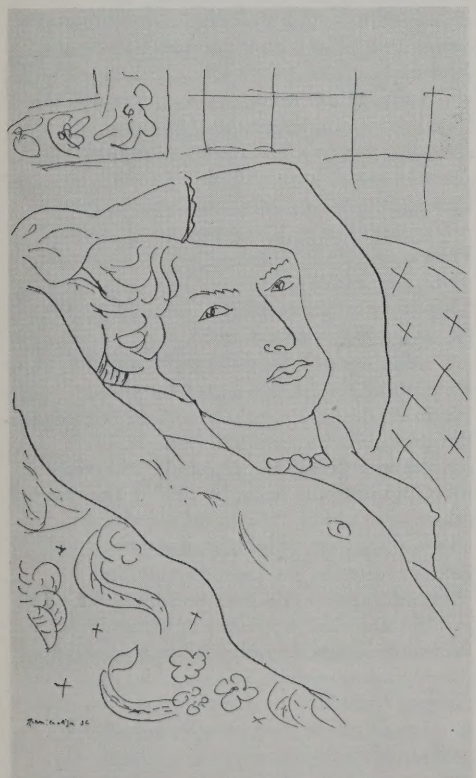
Virgilia H. Pancoast

1. For other IFAR examples of the pastiche format see: *Art Research News*, Winter, 1980/1981, vol.1, no.1, "Prendergast Forgery Exposed," pp.1-2; *Art Research News*, 1983, vol.2, nos.2-3, "Thomas Hart Benton: A New Assault," fig.5, pp.11-14.

Current Trends in Art Theft



Original drawing by Matisse, signed and dated Henri Matisse 1936 at lower left.



Original drawing by Matisse, signed and dated Henri Matisse 1936 at lower left.

Art theft is big news these days, beginning last October with the theft of impressionist paintings from the Marmottan Museum in Paris, then the Christmas Eve robbery of pre-Columbian objects from the National Museum of Anthropology and History in Mexico City, and most recently the $45 million theft of paintings from Russborough House, the mansion of Sir Alfred Beit, located near Dublin, Ireland. The theft from Sir Alfred's mansion on 21 May 1986 is the second time many of these paintings were stolen. The previous theft, in 1974, resulted in a full recovery. This time eighteen paintings were stolen; seven were later recovered after being abandoned along the road. The most important picture missing from this latest theft (and recovered after the 1974 robbery) is Vermeer's *Lady Writing a Letter with Her Maid*. IFAR has a list of the eleven paintings still missing and will publish it in the next issue.

Since all three thefts were widely publicized, the odds for recovery are favorable. Traditionally there has been a much higher rate of recovery for important works of art stolen from major collections. These thefts are usually well-publicized, making the art too hot to handle, and therefore more likely to be recovered or returned through an anonymous tip. This sounds very optimistic, but the art thieves of the 1980s have been stealing less identifiable works of art which are much more difficult to trace, and the recovery rate for these items has been very low, about 10-15 percent.

Art theft is up all over the world. In the late 1960s and early 1970s, when auction prices began to rise with the inflation rate, art theft rose accordingly. In 1979 IFAR received reports of 1,297 stolen works of art, but in recent years this figure has more than tripled.

Stolen art has become a profitable business and for the thieves and fences alike, there is very little risk. Few are ever caught, and those who are rarely face jail sentences. So who's stealing all the art? The thieves are just as diverse as the art they steal, some are well-dressed, elegant and knowledgeable, others don't know the first thing about art. The following are some motives and the types of thieves involved: theft for hire by a wealthy collector; the innocent/naive thief; the smart thief who knows where to sell it quickly; the person who steals for ransom and/or political motive; the collector in love with art who cannot stop stealing it; and theft by conversion.

The popular perception is that somewhere out there a Dr. No exists, who commissions specific items to be stolen, and then enjoys them privately in his hideaway. In the movie *Dr. No*, James Bond admired Goya's *Duke of Wellington* which had actually been stolen from London's National Gallery in 1961. It was eventually recovered after ransom demands were not met. It is hard to imagine theft for hire in real life, and there are very few, if any, examples of this type of theft. However, reports have suggested that the theft of $35 million worth of Renaissance paintings stolen from the Budapest Museum of Fine Arts in 1983 was a theft for hire. A museum employee told police that the job was done by the Italian Mafia and paid for by a rich olive oil manufacturer in Greece. Although the paintings were recovered in Greece, charges of receiving stolen goods against Efthymios Moschachlaides, 57, were dropped for lack of evidence.

Another more common type of thief is the innocent/naive one, who really doesn't know what he has stolen, nor where to sell it. This type of thief is frequently caught by honest dealers who notify the police or IFAR when they are offered art under suspicious circumstances. Three 17th-century still lifes were recovered in March 1984 after an art dealer called IFAR. The paintings, worth approximately $300,000, were being offered for $11,200, and during the transaction one of the sellers, figuring his share, asked what 30 percent of the total would be. Charges of grand larceny and criminal possession of stolen property against the two sellers were dropped due to insufficient evidence.

The most common type of thief is the smart thief, who steals lesser known works of art and has a fence to buy the loot, no questions asked, but at a tenth of the value. The fence can either offer the piece for a price near normal, but then suggest a reduction, which has an appeal to some collectors; or he can launder it by selling to another dealer, and after it is sold to a number of good faith purchasers, it is essentially legitimized. This type of thief/fence is rarely caught, and if he is he can plead innocence.

Ransom is frequently suggested as a motive for art theft, but generally the demands are not met, and the thief is stuck with something too hot to handle. In the 1970s ransom demands were made after several major thefts, but in many cases the art was returned anonymously after demands were refused. Ransom is frequently intertwined with a political motive. The 1974 theft of paintings from Sir Alfred Beit's mansion is an example where the thieves demanded the transfer of four convicted IRA members from jails in England to Northern Ireland; they also demanded cash. The paintings were recovered after police raided a farmhouse in Ireland. As reported above, Sir Alfred's home was robbed a second time in May 1986 and eleven paintings are missing.

The collector in love with art steals for himself, such as Dr. Frank Waxman, of Philadelphia, who was arrested in 1982. Over 50 burglaries, committed during a period of 8

continued on p.4, col.1

Art Collection Missing Since 1946

continued from p.3
years, were attributed to Dr. Waxman and approximately 170 works of art were taken from galleries in New York, Philadelphia, Los Angeles, and Florida. He had a marvelous collection of art, including works by Calder, Nevelson, Moore, and Warhol. In November 1983, Dr. Waxman pleaded guilty in Philadelphia to six counts in a 29-count bill of indictment and was placed on five years probation and fined $60,000. At another trial in Los Angeles in October 1983, Dr. Waxman pleaded guilty to the theft of three works and was sentenced to eight to nine months in prison.

Theft by conversion is much more common than statistics show, probably because the victimized dealer or artist is ashamed to admit he's been had. It is a complicated scheme of taking art on consignment from one dealer and then selling it to another without paying the original owner. Clarie Eatz, of New Jersey, and Dennis Anderson, of New York, were both recently convicted of and sent to jail for theft by conversion. Although they operated independently of one another, their *modus operandi* is comparable.

With so many types of thieves, the art theft world thrives. IFAR has an archive of over 24,000 records of objects stolen since 1977. Beginning with this issue, IFAR will feature a stolen work of art previously published by IFAR and still missing or a work from an unsolved theft which occurred before IFAR began its archive. Some of the objects featured may be major works of art, whereas others may be lesser known works which could be purchased in good faith by unsuspecting dealers or collectors. We hope this will bring greater attention to the growing problem of art theft and that some of these works will be recognized and recovered.

Lynn Stowell Pearson

The heirs to an important collection of paintings, primarily works by 17th-century Dutch artists, have asked IFAR to help in their search to locate twelve pictures seized by the Nazis in 1942. The collection of Paul Hartog, Berlin, consisted of thirty-one paintings, nineteen of which Mr. Hartog, a prominent Jewish banker, had to sell at auction at a great loss in 1934 and 1938. Twelve paintings remained in his possession until his arrest by the Gestapo and deportation to a concentration camp in 1942. Despite repeated efforts by the heirs to locate all thirty-one paintings, very little has been learned; they have been unable to locate the first possessors/buyers or present owners (with one exception). They are aware of some owners in-between, but this is of no help to restitution claims. The heirs have recently learned of the whereabouts of one of the paintings sold at the 1934 auction. This painting is considered "missing" and is not included in the list published here of twelve pictures stolen by the Nazis in 1942 (nos. 353-57, 368, 370-72, 379, 383, 397). IFAR is publishing descriptions of the twelve paintings with the attributions given them prior to their seizure in 1942 and provided by the heirs with the knowledge that scholars today may dispute some of these attributions. The paintings listed here include works by Balthasar van der Ast, Gerrit Berckheyde, Jan Martozen, Eglon Hendrick van der Neer, Gerard Pietersz van Zyl, Peeter Neeffs the Elder, Lodewyk de Vadder, and Théobald Michau.

The nineteen paintings sold at auction in 1934 and 1938 were sold at not more than 20 percent of their 1927 appraised value, and the sales were necessary due to Nazi persecutions. Twelve paintings (eight of which were left unsold after auction) remained in Mr. Hartog's possession until after his arrest in 1942 when they were seized by the Nazis. The heirs wrote IFAR that these pictures are considered stolen by the Gestapo through confiscation, equal to looting, according to restitution laws issued by the former military government in Germany in 1947 (former U.S. zone) and in 1949 (former British zone) and in West Berlin. A similar decree was published in 1947 and 1949 for the former French zone.

Paul Hartog was the founder and owner of a private bank in Berlin, Hartog & Company, founded in 1917. According to his heirs, he became a respected member of the Berlin Stock Exchange Board and had a reputation as an international banking expert. He acquired his collection of thirty-one paintings in the 1920s, and it was shown in 1925 at the Academic Exhibition in Berlin. The heirs wrote IFAR that his home was open to artists, writers and musicians and that some of the most prominent guests included the Austrian composer and conductor Richard Strauss, and the Polish-French harpsichordist and pianist Wanda Landowska.

Lodewyk de Vadder, Dutch Landscape, *no. 371.*

Mr. Hartog sold his bank in 1935, in anticipation of a law forbidding Jews to work in banking. In 1938 he and his second wife began preparations to emigrate to the U.S., but had to wait for an affidavit and a number to enter, and for permission by the German authorities to export their valuable belongings. In November 1941,the Nazis passed a law which deprived Jews of citizenship. Unable to obtain permission to leave Germany, Mr. Hartog and his wife, fearful of deportation, accepted an offer from a man to drive them to Switzerland, where they had obtained permission to immigrate. However, the man was a Gestapo agent and they were arrested in July 1942 in Berlin. At the time of their arrest, six paintings were in their possession and six others were being held in storage in Hamburg, awaiting shipment to the U.S. The heirs told IFAR that all twelve pictures are presumed to have been confiscated by the Gestapo, according to statements made in two different German restitution courts, in 1964 and 1981. Paul Hartog and his wife were deported to the concentration camp of Theresienstadt, where Mr. Hartog died at the age of 74 in December 1942. His wife was deported from Theresienstadt to Auschwitz, and died there in October 1944 at the age of 56.

After the war, Paul Hartog's daughter, an art historian teaching in Zurich, began to search for the thirty-one paintings from her father's collection. Since her death in 1975, her son and half-sister, heirs to the collection, have continued her work. In 1950 restitution claims were laid in West Berlin for all thirty-one paintings, but only claims for the twelve pictures seized by the Gestapo have been obtained. Small partial payments were received in 1964 and 1981, both were made by West Germany. The heirs told IFAR that according to a mutual agreement, confirmed by the German State [West Germany] (for a number of up to six out of the twelve paintings), the case would be re-opened if any of these pictures were found in museums or institutions in West Germany or West Berlin.

The heirs have spent many years searching for a trace of these paintings and have contacted the Central Collecting Point, formerly in Munich; the Rijksbureau voor

Recent Recoveries

Balthasar van der Ast, Vase of Flowers, *no. 353.*

Kunsthistorische Documentatie in Holland at the Hague; the U.S. Army; numerous art historians, including specialists in Dutch 17th-century painting; and art dealers in Europe and the U.S., all with little result. The present whereabouts of the twelve pictures listed in this issue are unknown, although some information about intermediate transactions has surfaced. The heirs recently learned that the Théobald Michau, *River Landscape* (no. 372), was sold in July 1976 at Sotheby's, London. The picture was listed as the property of the late Isidore Ostrer. According to the grandson of Paul Hartog, one of the heirs, his letter of September 1982 to Sotheby's, London, asking for the name of the buyer, was unanswered. It is generally the policy of auction houses not to release the names of the sellers or buyers.

Despite very diligent efforts on the part of the heirs, the twelve paintings seized by the Nazis in 1942 are still missing. It is difficult to speculate what happened to them, but by now many must have been purchased in good faith by private collectors and may not surface for several decades. Anyone with information about their present whereabouts is asked to contact IFAR.

L.S.P.

Jordaens and van Dyck

Two paintings reported in our January - March issue (vol.7, nos.1/2, pp.6,10, nos.38-39, *86.91.1-2) were recovered after the owner recognized them from a sales catalogue of Old Master Pictures, Christie's, Amsterdam, 29 May 1986. The owner contacted police and officials at Christie's and both pictures were withdrawn from the sale. The paintings, *Woman Catching Fleas (La Puce),* by Jacob Jordaens and *St. Sebastian* by Anton van Dyck, were stolen from a Brussels collector on 12 November 1985.

Gauguin

Interpol has reported that the seventh painting, Paul Gauguin's *Basket of Flowers*, missing from the National Gallery, Oslo, Norway, has been recovered. Six other paintings were stolen with the Gauguin in 1982 and recovered previously in 1984 (see *Stolen Art Alert,* Jul./Aug.'84, vol.5, no.6, p.6).

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

COYPEL, Charles-Antoine (French, 1694-1752). *Supper at Emmaus.* 130 x 78 cm. (*Stolen Art Alert,* May '83, vol.4, no.3, p.9, no.389, *83.126.6).

GAUGUIN, Paul (French, 1848-1903). *Basket of Flowers*, 1882. Oil on canvas. 46 x 65 cm. (*Stolen Art Alert,* Jan./Feb.'83, vol.4, no.1, p.11, no.49, *82.506.5).

HOUASSE, René-Antoine (French, 1645-1710). *Pentecost.* 180 x 98 cm. (*Stolen Art Alert,* May '83, vol.4, no.3, p.9, no.390, *83.126.7).

MATISSE, Henri (French, 1869-1954). *Chenonceau Tower,* 1917. Oil on canvas. (*Stolen Art Alert,* May/Jun.'82, vol.3, no.3, p.8, no.443, *82.168.3).

PICASSO, Pablo (Spanish, 1881-1973). *Seated Nude Female*, 1908. Oil on canvas. 175 x 160 cm. (*Stolen Art Alert,* May/Jun.'82, vol.3, no.3, p.12, no.483, *82.168.1).

Sculpture

MAITANI, Lorenzo (Italian, 1270-1330), Attributed to. *Carved Heads* (five), c.1300. Marble. Ht. 10 cm. each. Heads from the facade of Orvieto Cathedral. (*Stolen Art Alert,* Oct.'82, vol.3, no.7, p.19, no.1061, *82.78.1-5).

Caravaggio Still Missing

Beginning with this issue, IFAR will draw upon its archive of over 24,000 records to feature a stolen work of art which is still missing. In this issue we are calling attention to Caravaggio's *Nativity* which was stolen in October 1969 from the Oratory of San Lorenzo, Palermo, Italy. Many people believe the picture is still in Italy, and a recent search for it is the subject of Peter Watson's book, *The Caravaggio Conspiracy*. Mr. Watson spent a year looking for the picture and claims he had a rendez-vous with the men suspected of stealing it, but the day he was supposed to meet them was 24 November 1980, the day after an earthquake struck southern Italy killing 3,000 and leaving 300,000 homeless.

Michelangelo Merisi da Caravaggio (Italian, 1573-1610), Nativity, *stolen in Palermo in 1969 and still missing.*

In Memoriam

H. HARVARD ARNASON

1909-1986

Founding member of IFAR's Advisory Council

Stolen Art Alert

Geneva, Switzerland

Five paintings were stolen from a gallery in Geneva in November 1985, and they are works by Amedeo Modigliani, Alfred Sisley, Paul Trouillebert, Cuno Amiet, and André Marchand (nos. 375-76, 378, 400, 403). The theft was committed without any signs of a break-in and police speculate that the thief hid inside until after closing. The gallery is arranged on two floors and reportedly has numerous hiding places. The owner suspects a man, age 30, who often came into the gallery over a two-month period, and was particularly interested in the stolen paintings.

Valparaiso, Chile

A priceless pendant worn by tribal chiefs of Easter Island was stolen from the Archeological Museum in Valparaiso on 5 October 1985 (no. 524). The ornament is approximately 200 years old and is shaped like a half-moon and decorated with bird-men.

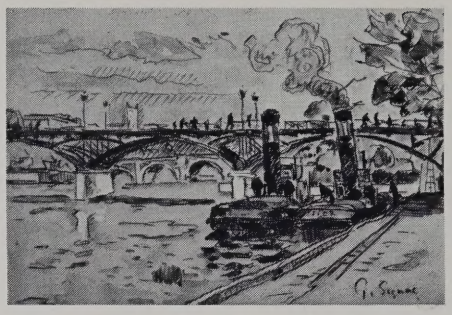
Palm Beach, Florida

An IFAR member has reported the theft of a Paul Signac watercolor which he says was purchased with a bad check by Francisco Buxareo in April 1983 (no. 374). IFAR previously reported on the activities of Mr. Buxareo, after his arrest in the fall of 1982 for purchasing three paintings from a Paris gallery with a bad check (*Stolen Art Alert*, Mar./Apr. '83, vol. 4, no. 2, p. 5).

Old Hickory, Tennessee

Eight paintings were stolen over Easter weekend from an historic home in Tennessee, the family home of Nashville's founder, John Donelson (nos. 334-38, 340, 343-44). The home is owned by a descendant of Mr. Donelson's and the stolen paintings are all family portraits by 19th and 20th-century American artists. Three of the pictures are by the Nashville portraitist Ralph Earl and date to the 1830s. Thieves forced the outside gates open and then broke the back door of the home. The paintings were removed from their frames and police believe they were taken out of state for resale elsewere. However, portraits are difficult to fence anywhere since they are easily identifiable.

L.S.P.



Paul Signac, Pont Neuf, Paris, *no. 374.*

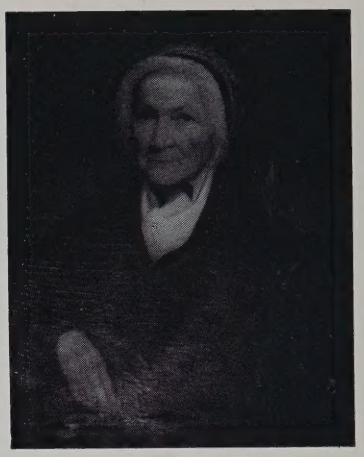
Easter Island, 18th century, Reimiro (Pendant), *no. 524.*

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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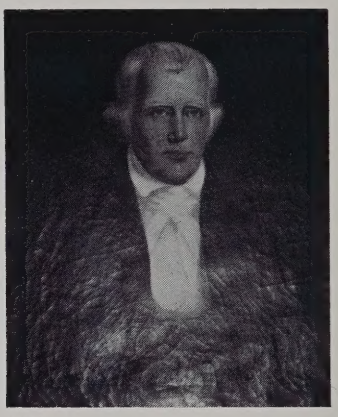

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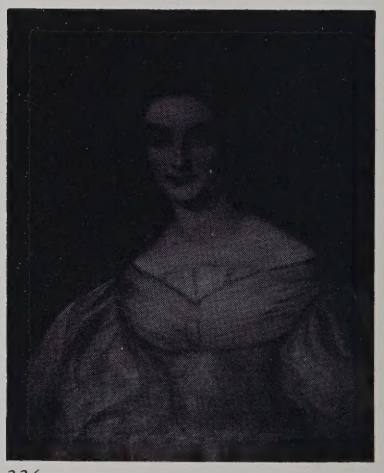

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

333 BANNISTER, Edward (1833-1901). Portrait of a Woman. Approx. 35.6 x 30.5 cm. Probably portrait of his wife, Cristiana Cartaux. Wears a mantilla. 86.162.1. Providence, RI. 17 Apr. '86.

334 COOPER, William Brown (1811-1900). Portrait of Mrs. John Donelson III (Mary Purnell), c. 1840. Oil. 76.2 x 63.5 cm. *86.165.2. Old Hickory, TN. 29 Mar. '86.

335 EARL, Ralph Eleaser Whiteside (1785-1838). Portrait of Captain John Donelson III, 1827. Oil. 76.2 x 63.5 cm. *86.165.4. Old Hickory, TN. 29 Mar. '86.

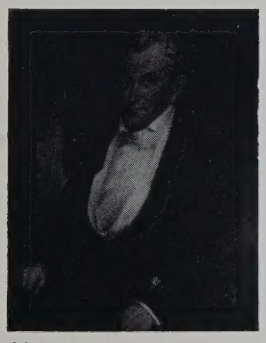
336 EARL, Ralph Eleaser Whiteside (1785-1838). Portrait of Caroline Minerva Lawrence, c. 1830. Oil. 76.2 x 63.5 cm. *86.165.1. Old Hickory, TN. 29 Mar. '86.

337 EARL, Ralph Eleaser Whiteside (1785-1838). Portrait of Major John Donelson IV, c. 1830. Oil. 91.4 x 74.3 cm. *86.165.6. Old Hickory, TN. 29 Mar. '86.

338 EARL, Ralph Eleaser Whiteside (1785-1838). Portrait of Stockly Donelson, c. 1830. Oil on panel (?). 76.2 x 63.5 cm. Condition: craquelure over entire surface, with some paint loss. *86.165.3. Old Hickory, TN. 29 Mar. '86.

339 SMITH, Xanthus (1838-1929). SS Pennsylvania Encountering Icebergs in the mid-Atlantic, c. 1887. Oil on canvas. Approx. 48.3 x 76.2 cm. Signed in l/l. Upper left corner repaired in 1979. *86.184. Germantown, PA. 20 May '86.

340 Unknown. Portrait of Mrs. Thomas Meness (Bettie Hooper). Oil. 76.2 x 63.5 cm., oval. *86.165.5. Old Hickory, TN. 29 Mar. '86.



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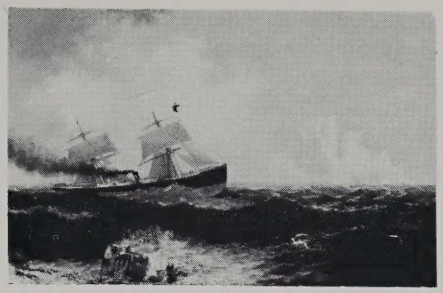

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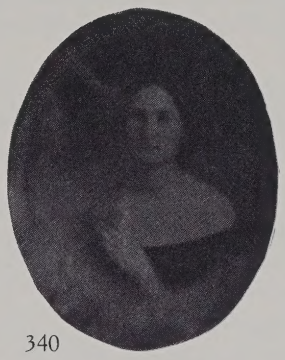

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American, 20th Century

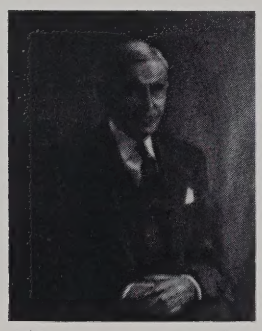
341 CHRISTENSEN, Wes (b. 1949). La Mirada, 1986. Watercolor and gouache. 7.6 x 7.6 cm. Signed and dated in pencil. Title in pencil. *86.155.2. New York, NY. Apr. '86.

342 CHRISTENSEN, Wes (b. 1949). Research, 1984. Watercolor and gouache. 12.7 x 12.7 cm. Label on verso: SPACE Gallery, 1984. *86.155.1. New York, NY. Apr. '86.

343 DONELSON, Mary Hooper. Portrait of Mr. John Donelson VI, c. 1950. Oil. 76.2 x 63.5 cm. *86.165.7. Old Hickory, TN. 29 Mar. '86.

344 DONELSON, Mary Hooper. Portrait of Mr. and Mrs. John Donelson VI, c. 1940. Oil. 61.0 x 50.8 cm. *86.165.8. Old Hickory, TN. 29 Mar. '86.

345 WYETH, Newell Convers (1882-1945). Capture of the Orang. Oil on canvas. 101.6 x 76.2 cm. Signed in u/r. Painting recently cleaned and relined. Painting for illustration for *The Mysterious Island*, Jules Verne (N.Y.: Scribner's Sons, 1918). *86.166.2. Santa Barbara, CA. 10 Feb. '86.



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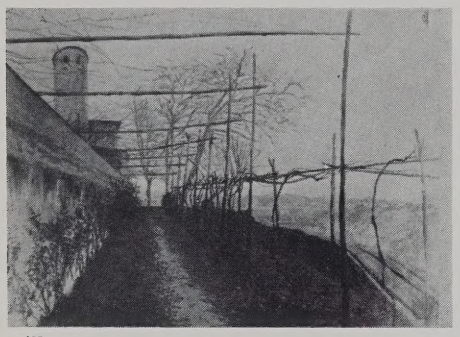

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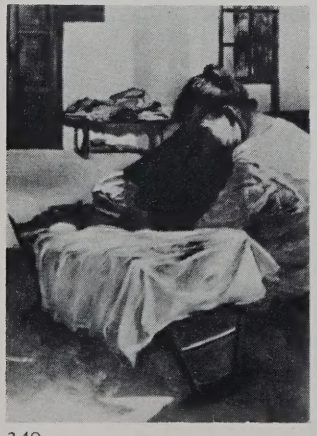

349

Argentinian, 20th Century

346 BEATOBE, Benito Garcia. Winter Sun, 1948. Oil on canvas. Shanty town in the El Retiro quarter of Buenos Aires. *86.217. Buenos Aires, Argentina. 12 June. '85.

347 BRUGHETTI, Faustino Eugenio (b. 1877). Camino del Parral, 1910. 80 x 120 cm. Signed and dated. *86.214.1. Buenos Aires, Argentina. 6 May '85.

348 BRUGHETTI, Faustino Eugenio (b. 1877). Friends, 1901. 70 x 40 c. Signed and dated. *86.214.3. Buenos Aires, Argentina. 6 May '85.

349 BRUGHETTI, Faustino Eugenio (b. 1877). Maternity, 1901. 80 x 50 cm. Signed and dated. *86.214.2. Buenos Aires, Argentina. 6 May '85.

350 BRUGHETTI, Faustino Eugenio (b. 1877). Solitary Tree, 1910. 55 x 81 cm. Signed and dated. *86.214.4. Buenos Aires, Argentina. 6 May '85.

351 BRUGHETTI, Faustino Eugenio (b. 1877). Tomorrow—Winter, 1911. 50 x 70 cm. Signed and dated. *86.214.5. Buenos Aires, Argentina. 6 May '85.

Colombian, 20th Century

352 BOTERO, Fernando (b. 1932). Manola. Oil. 40 x 30 cm. Woman wears blue dress and red shawl, on green ground. *86.210. Bogota, Colombia. 15 Jan. '86.

Dutch, 17th Century

353 AST, Balthasar van der (1590-1656). Vase of Flowers. Oil on copper. 33 x 25 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 1. Provenance: Collection of Paul Hartog, Berlin. *86.156.1. Berlin or Hamburg, Germany. 1942.

354 BERCKHEYDE, Gerrit (1638-98). View of Amsterdam—The Dam Square. Oil. Provenance: Collection of Paul Hartog, Berlin. *86.156.10. Berlin or Hamburg, Germany. 1942.

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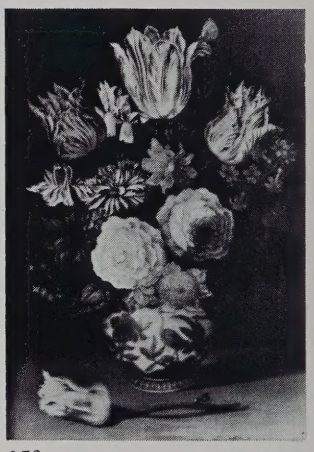

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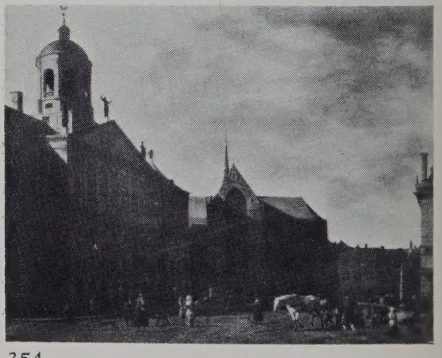

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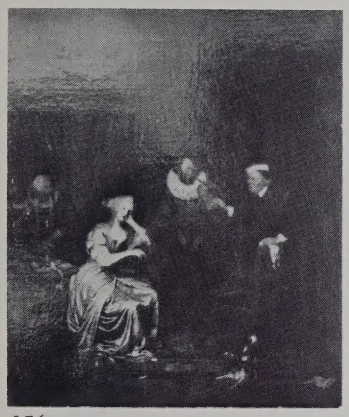

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355 MARTOZEN, Jan (1609-47). Cavalry Battle. Oil. Provenance: Collection of Paul Hartog, Berlin. *86.156.9. Berlin or Hamburg, Germany. 1942.

356 NEER, Eglon Hendrick van der (1634-1703). Doctor's Visit. Oil on canvas. 70 x 60 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 19, pl. 7; Lange, Vienna [auction catalogue] (1943), no. 57; and Van Marle & Bignell, Hague [auction catalogue] (27 January 1942), p. 6, no. 11. Provenance: Collection of Paul Hartog, Berlin. *86.156.6. Berlin or Hamburg, Germany. 1942.

357 ZYL, Gerard Pietersz van, called Gerards Geraers or the little van Dyck (1607-65). Small Party. Oil on panel. 26.5 x 22 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 27. Provenance: Collection of Paul Hartog, Berlin. Three ladies and a gentleman playing cards. 86.156.8. Berlin or Hamburg, Germany. 1942.

English, 19th Century

358 BONNINGTON, Richard Parks, Style of (1801-28). Venus, Mars, and Cupid (after Rubens). Oil on canvas. 94.0 x 77.5 cm. *86.100.1. Boston, MA. 24 Jan. '86.

English, 20th Century

359 CRUTTWELL, Erika. Untitled. Oil. Signed. One of 46 paintings stolen from the artist's studio. *86.225. London, England. 4 Apr. '86. *Reward.*

European, 15th Century

360 Unknown. Holy Family. Oil on canvas. 34 x 43 cm. *86.205.7. Trontano, Italy. 15 Apr. '85.

European, 16th Century

361 Unknown. Crossing of the Red Sea. Oil on canvas. 37 x 54 cm. *86.205.9. Trontano, Italy. 15 Apr. '85.

362 Unknown. Ducks and a Guinea Pig. Oil on canvas. 59 x 72 cm. *86.205.3. Trontano, Italy. 15 Apr. '85.

European, 17th Century

363 Unknown. Angels Visiting Abraham. Oil on canvas. 140 x 170 cm. *86.205.5. Trontano, Italy. 15 Apr. '85.

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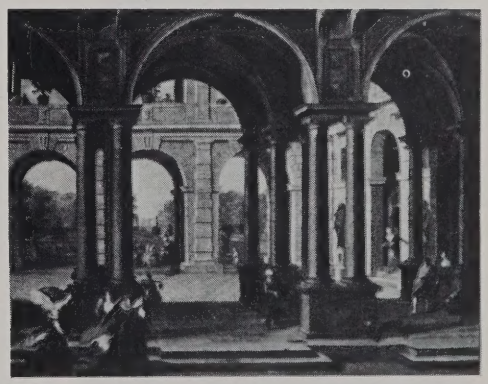

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364 Unknown. Cock and Two Hens. Oil on canvas. 62 x 74 cm. *86.205.2. Trontano, Italy. 15 Apr. '85.

European, 18th Century

365 Unknown. Man Reading in a Landscape. Oil on canvas. 50 x 70 cm. Flemish landscape as background. *86.191.2. Poppi, Italy. 25 Jan. '84.

366 Unknown. Still Life with Flowers. Oil on canvas. 100 x 82 cm. *86.205.1. Trontano, Italy. 15 Apr. '85.

367 Unknown. Turkeys and a Rabbit. Oil on canvas. 51 x 52 cm. *86.205.4. Trontano, Italy. 15 Apr. '85.

Flemish, 16th Century

368 BRUEGHEL, Pieter II, Copy after (1564-1637/1638). Flemish Proverb: Music is Always Rich and Pleasing. Tondo. Provenance: Collection of Paul Hartog, Berlin. Similar to a painting in the Sterckshof Museum, Deurne, Belgium. *86.156.12. Berlin or Hamburg, Germany. 1942.

369 LOMBARD, Lambert (1506-66). Virgin and Child. Oil on canvas. 90 x 70 cm. *86.179. Blois, France. 27 Oct. '85.

Flemish, 17th Century

370 NEEFFS, Peeter, the Elder (1578-1656/1661). Interior of a Church, 1656. Oil. Provenance: Collection of Paul Hartog, Berlin. *86.156.11. Berlin or Hamburg, Germany. 1942.

371 VADDER, Lodewyk de (1605-55). Dutch Landscape. Oil on panel. 30 x 40 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 25. Provenance: Collection of Paul Hartog, Berlin. *86.156.7. Berlin or Hamburg, Germany. 1942.

Flemish, 18th Century

372 MICHAU, Théobald (1676-1765). River Landscape. Oil on copper. 26 x 37 cm. Signed in l/l: T. Michau. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 13, pl. 9, and Sotheby's, London (7 July 1976), no. 19. Provenance: Collection of Paul Hartog, Berlin. *86.156.5. Berlin or Hamburg, Germany. 1942.

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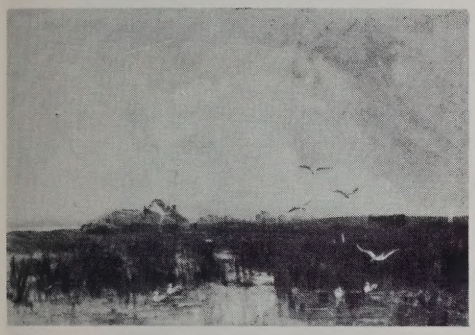

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French, 19th Century

373 BAUDIN, E. Landscape. Oil on panel. 30 x 40 cm. Signed in l/r: EB. Signed on reverse: E. Baudin. *86.168.1. Pully, Switzerland. 1 Nov. '85.

374 SIGNAC, Paul (1863-1935). Pont Neuf, Paris. Watercolor. 20.5 x 30.5 cm. Signed in l/r: P. Signac. *86.185. Palm Beach, FL. 2 Apr. '83.

375 SISLEY, Alfred (1839-99). Landscape with Calm Water. Oil on canvas. 35 x 24 cm. Signed: Alfred Sisley. 86.169.4. Geneva, Switzerland. 2 Nov. '85.

376 TROUILLEBERT, Paul Désiré (1829-1900). Portrait of a Woman Dressed in Black, 1866. Oil on canvas. 65 x 55 cm. Signed in u/l: P. Trouillebert. *86.169.2. Geneva, Switzerland. 2 Nov. '85.

French, 20th Century

377 BUFFET, Bernard (b. 1928). Jonquils, 1979. Oil. 73 x 54 cm. Signed in l/r: Bernard Buffet. Dated in l/l. *86.212. La Chaux-de-Fonds, Switzerland. 16 Mar. '86.

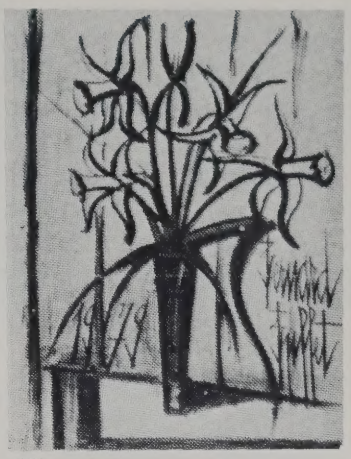
378 MARCHAND, André (b. 1907). Landscape with French Thatched Cottage, Chickens, and Ducks, 1912-29. Oil on canvas. 61 x 41 cm. Signed: Marchand André. Inscribed in l/r: A ma nièce Simone. 86.169.5. Geneva, Switzerland. 2 Nov. '85.

German, 18th Century

379 Southwest German Master. Portrait of a Young Lady, c. 1790. Oil on canvas. 69 x 55 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 8. Provenance: Collection of Paul Hartog, Berlin. *86.156.4. Berlin or Hamburg, Germany. 1942.

Italian, 14th Century

380 GERINI, Lorenzo di Niccolo. Virgin and Child. Oil on panel, gilded background. 125 x 75 cm. *86.197.1. Stia, Italy. 22 May '85.



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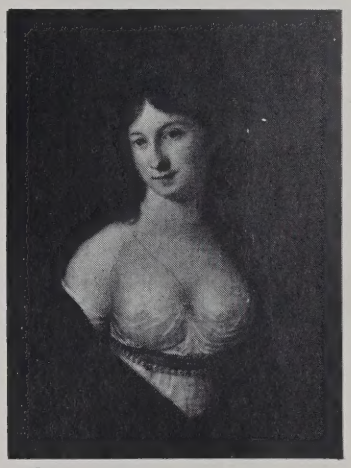

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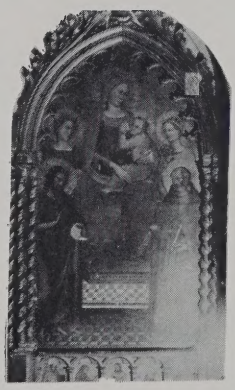

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Italian, 15th Century

381 COZZARELLI, Guidoccio di Giovanni, Attributed to. Virgin and Child with Two Angels. Distemper on wood. 69 x 45 cm. *86.209. Sienna, Italy. 6 Dec. '85.

382 PERUGINO, Pietro Vannucci, called, Style of. Virgin and Child with Two Saints. Oil on panel. 62 x 47 cm. *86.215.1. Bagnone, Italy. 7 May '84.

Italian, 16th Century

383 BRONZINO, Angelo, Attributed to (1503-72). Portrait of a Young Nobleman. Oil on panel. 92 x 72 cm., oval. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 5. Provenance: Collection of Paul Hartog, Berlin. *86.156.2. Berlin or Hamburg, Germany. 1942.

384 CAPPONI, Raffaelo, called Raffaelo del Garbo (1476-1524). Virgin and Child with St. John the Baptist and an Angel. Oil on panel. Tondo. *86.215.5. Bagnone, Italy. 7 May. '84.

385 Florentine. Baptism of Christ. Oil on panel. 86 x 61 cm. *86.199.1. Florence, Italy. 31 May '85.

386 Florentine. Virgin and Child and St. John the Baptist. Oil on panel. 84 x 79 cm. *86.197.2. Stia, Italy. 22 May '85.

387 Neapolitan. Virgin and Child with St. John the Baptist. Oil on panel. 145 x 118 cm. *86.203. Lago, Italy. 8 Jun. '85.

388 PORTA, Giuseppe, called Salviati the Younger (1520-70). Last Supper. Oil on canvas. 58 x 49 cm. *86.205.8. Trontano, Italy. 15 Apr. '85.

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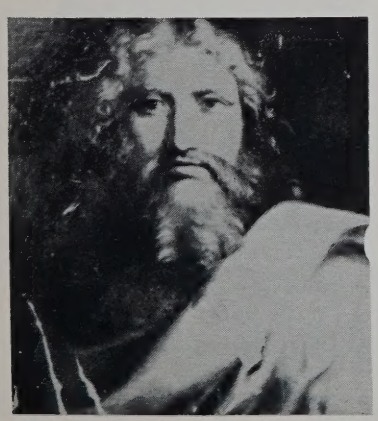

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389 PULIGO, Domenico, Attributed to (1492-1527). Virgin and Child. Oil on panel. *86.215.2. Bagnone, Italy. 7 May '84.

390 RAPHAËL Urbinas, or Raphaello Sanzio, Style of. Virgin and Child. Painted panel. 81 x 56 cm. Ref.: Classified Historic Monument, 25 January 1961. *86.182. Frayssines, France. Dec. '85.

391 ROMANO, Paolo, Attributed to. Salvator Mundi. Oil on panel. *86.215.3. Bagnone, Italy. 7 May '84.

392 Unknown. Virgin and Child. Oil on board. Approx. 55.9 x 38.1 cm. *86.189. New York, NY. Apr. '86.

Italian, 17th Century

393 PAROLINI, Giacomo (1663-1733). Sleeping Child. Oil on canvas. 33 x 44 cm. *86.205.6. Trontano, Italy. 15 Apr. '85.

394 Roman School. Figure of a Woman, 1600. Oil on canvas. 80 x 60 cm. Figure behind her in shadow. *86.191.1. Poppi, Italy. 25 Jan. '84.

395 Unknown. Virgin and Child Surrounded by Saints and Angels. Oil on canvas. 180 x 120 cm. *86.195. Portoferraio, Italy. 14 Apr. '85.

396 Unknown. Virgin and Child with St. Francis. Oil on canvas. 120 x 80 cm. Inv. no. 00039. *86.208. Cremona, Italy. 11 Nov. '85.

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Italian, 18th Century

397 CANALETTO, Antonio Canal, called, Workshop of (1697-1768). Venetian Canal. Oil on canvas. 74 x 114 cm. Ref.: Paul Graupe, Berlin [auction catalogue] (25/26 June 1934), no. 6. Provenance: Collection of Paul Hartog, Berlin. *86.156.3. Berlin or Hamburg, Germany. 1942.

398 Unknown. Mythological Scene. Oil on canvas. 29 x 33 cm. *86.190. Syracuse, Italy. Theft date unknown.

Italian, 19th Century

399 Unknown. Virgin and Child. Oil on canvas. 150 x 100 cm. Copy of *La Madonna Salus Populi Romani*, in Santa Maria Maggiore, Rome. *86.204. Lequio Berria, Italy. 9 Jun. '85.

Italian, 20th Century

400 MODIGLIANI, Amedeo (1884-1920). Head of a Woman. Oil and soft lead pencil on cardboard. 46 x 36 cm. Signed in l/r: Modigliani. *86.169.1. Geneva, Switzerland. 2 Nov. '85.

Spanish, 16th Century

401 MORALES, Attributed to. Christ Wearing Crown of Thorns. Oil on panel. *86.215.4. Bagnone, Italy. 7 May '84.

402 Unknown. Christ Carrying the Cross. Oil on panel. 100 x 85 cm. *86.199.2. Florence, Italy. 31 May '85.

Swiss, 19th Century

403 AMIET, Cuno (1868-1961). Courtyard. Pastel. 65 x 47 cm. Monogram in l/r: AC. 86.169.3. Geneva, Switzerland. 2 Nov. '85.

404 AUBERJONOIS, René Victor (1872-1957). The Drinker (La buveuse). Oil. 43 x 35 cm. Signed: René A. *86.211.1. Fribourg, Switzerland. 18 Mar. '86.

405 AUBERJONOIS, René Victor (1872-1957). Portrait of a Woman. Oil. 67 x 57 cm. Signed: René A. *86.211.2. Fribourg, Switzerland. 18 Mar. '86.

406 AUBERJONOIS, René Victor (1872-1957). Violinist. Oil. 90 x 70 cm. Signed: René A. *86.211.3. Fribourg, Switzerland. 18 Mar. '86.

407 BERTHOUD, Léon (1822-92). Marshland. Oil on panel. 20 x 30 cm. Signed on reverse with stamp: Léon Berthoud. 86.168.2. Pully, Switzerland. 1 Nov. '85.

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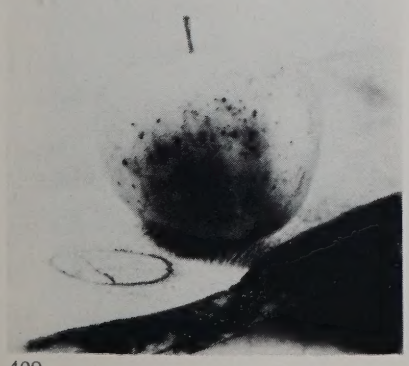

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Photographs

American, 20th Century

408 GRIMALDI, Vincent. Statue of Liberty (12 photographs). Black and white photograph. 50.8 x 40.6 cm. Signed on verso: V. Grimaldi. Twelve photographs of the Statue of Liberty, a few representative examples are illustrated here. *86.173.1-12. New York, NY. 16 May '86.

Czechoslovakian, 20th Century

409 SUDEK, Josef (b. 1896). Apple in Studio, 1952. Silverprint, black and white. 85 x 85 cm. Signed on obverse and verso. Inscribed: 1975. *86.174.10. Zurich, Switzerland. 8 Jan. '86.

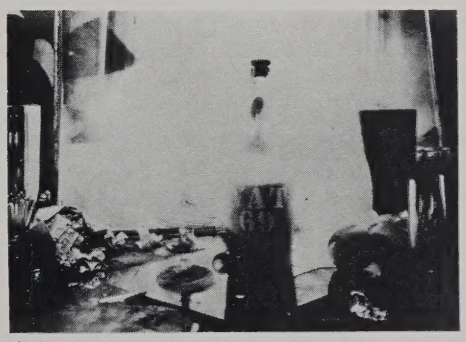
410 SUDEK, Josef (b. 1896). Back-lit, Studio, 1973. Silverprint, black and white. 22.5 x 28.5 cm. Signed on obverse. Text on verso. *86.174.6. Zurich, Switzerland. 8 Jan. '86.

411 SUDEK, Josef (b. 1896). Early Fall, 1932. Silverprint, black and white. 17.5 x 12.5 cm. Signed on obverse and verso. *86.174.9. Zurich, Switzerland. 8 Jan. '86.

412 SUDEK, Josef (b. 1896). Glass Labyrinth (from the series). Silverprint, black and white. *86.174.17. Zurich, Switzerland. 8 Jan. '86.

413 SUDEK, Josef (b. 1896). Glass with Egg, 1950-54. Silverprint, black and white. 29 x 23 cm. Signed on obverse. Text on verso. *86.174.5. Zurich, Switzerland. 8 Jan. '86.

414 SUDEK, Josef (b. 1896). Glass with Flower, 1953. Silverprint, black and white. 23 x 17 cm. Signed on obverse. *86.174.2. Zurich, Switzerland. 8 Jan. '86.



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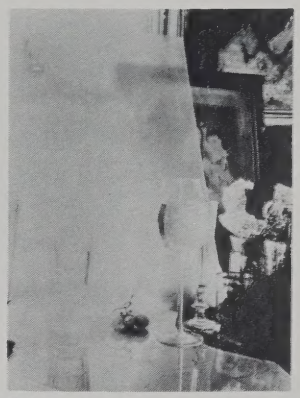

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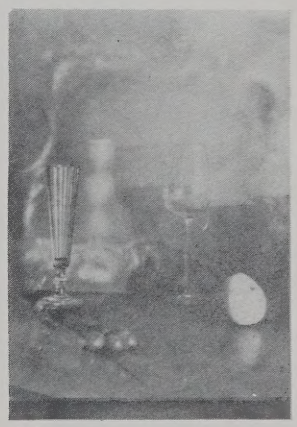

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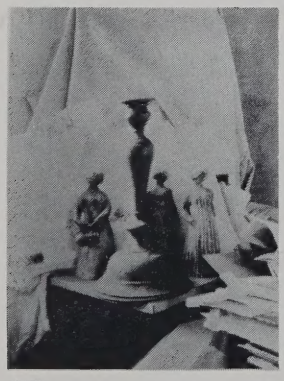

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415 SUDEK, Josef (b. 1896). In my Studio, 1972. Silverprint, black and white. 26.0 x 20.7 cm. *86.174.8. Zurich, Switzerland. 8 Jan. '86

416 SUDEK, Josef (b. 1896). My Workshop, 1950. Silverprint, black and white. 18 x 24 cm. Signed. *86.174.16. Zurich, Switzerland. 8 Jan. '86.

417 SUDEK, Josef (b. 1896). Prague at Night, 1958. Silverprint, black and white. 13 x 18 cm. Signed. *86.174.15. Zurich, Switzerland. 8 Jan. '86.

418 SUDEK, Josef (b. 1896). Still Life, Studio, 1972. Silverprint, black and white. 26.0 x 20.5 cm. *86.174.7. Zurich, Switzerland. 8 Jan. '86.

419 SUDEK, Josef (b. 1896). Still Life with Rose, 1950-54. Silverprint, black and white. 29 x 17 cm. Signed on obverse. Text on verso. *86.174.3. Zurich, Switzerland. 8 Jan. '86.

420 SUDEK, Josef (b. 1896). Sunbeams, 1952. Silverprint, black and white. 17 x 12 cm. Signed on obverse. Text on verso. *86.174.1. Zurich, Switzerland. 8 Jan. '86.

421 SUDEK, Josef (b. 1896). Transparent Wine Glass, 1974. Silverprint, black and white. 29 x 23 cm. Signed on obverse. Text on verso. *86.174.4. Zurich, Switzerland. 8 Jan. '86.

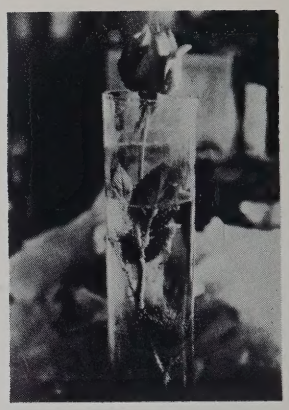
422 SUDEK, Josef (b. 1896). Statue. Silverprint, black and white. Signed. *86.174.14. Zurich, Switzerland. 8 Jan. '86.

423 SUDEK, Josef (b. 1896). Still Life, 1958. Silverprint, black and white. 18 x 23 cm. *86.174.13. Zurich, Switzerland. 8 Jan. '86.

424 SUDEK, Josef (b. 1896). Still Life with Crystal, 1950-54. Silverprint, black and white. 27.5 x 21.5 cm. *86.174.11. Zurich, Switzerland. 8 Jan. '86.

425 SUDEK, Josef (b. 1896). Still Life with Egg, 1953. Silverprint, black and white. 16.0 x 11.5 cm. Signed on obverse. Text on verso. *86.174.12. Zurich, Switzerland. 8 Jan. '86.

426 SUDEK, Josef (b. 1896). Tree-lined Walk. Silverprint, black and white. Signed. *86.174.18. Zurich, Switzerland. 8 Jan. '86.



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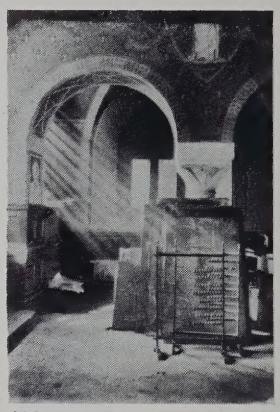

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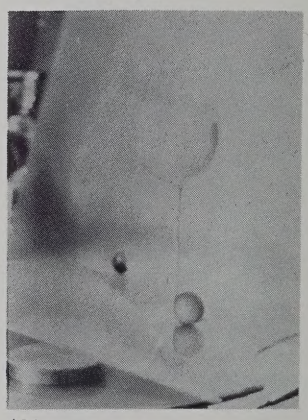

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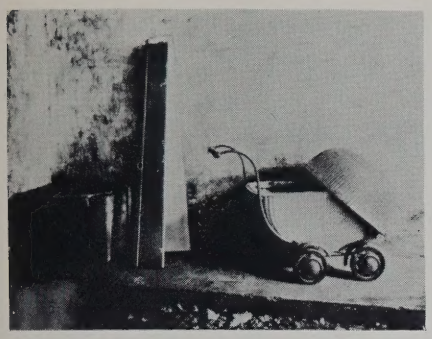

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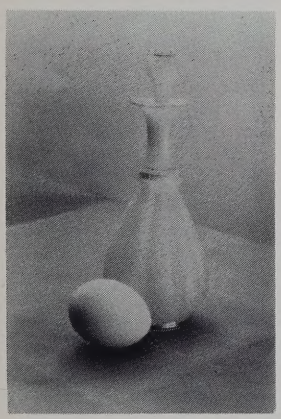

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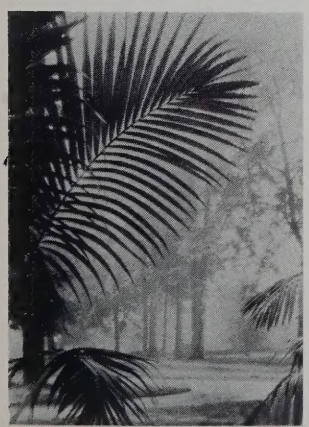


426

Prints, Drawings

American, 19th Century

427 AUDUBON, John James (1780-1851). Green Winged Teal. 26.7 x 33.9 cm. Signed in l/r. *86.167. Lost in transit between Santa Fe, NM and New York, NY. 24 Jul. '85.

428 REMINGTON, Frederic (1861-1909). Portrait of a Man in Profile. Pencil sketch, ink signature. 11.4 x 8.9 cm. Pencil sketch mounted with ink signature. Reverse: pencil and ink sketch and three lines describing the scene of a man "wandering about the marsh retrieving—crouching in the reeds to 'mark'." *86.166.1. Santa Barbara, CA. 10 Feb. '86.

American, 20th Century

429 RIVERS, Larry (b. 1923). 1924 and Matisse Series: Chair and Lamp. Color pencil on paper. 16.5 x 18.4 cm. Signed, titled, and dated. 86.163.1. New York, NY. Jan. '86.

430 RIVERS, Larry (b. 1923). 1924 and Matisse Series: Matisse Drawing. Color pencil on paper. 13.1 x 12.5 cm. Signed, titled, and dated. 86.163.4. New York, NY. Jan. '86.

431 RIVERS, Larry (b. 1923). 1924 and Matisse Series: Matisse Drawing Model Twice. Color pencil on paper. 45.7 x 61.0 cm. Signed, titled, and dated. 86.163.5. New York, NY. Jan. '86.

432 RIVERS, Larry (b. 1923). 1924 and Matisse Series: Modern Stove. Color pencil on paper. 16.5 x 18.4 cm. Signed, titled, and dated. 86.163.3. New York, NY. Jan. '86.

433 RIVERS, Larry (b. 1923). 1924 and Matisse Series: Toaster. Color pencil on paper. 20.6 x 20.3 cm. Signed, titled, and dated. 86.163.2. New York, NY. Jan. '86.

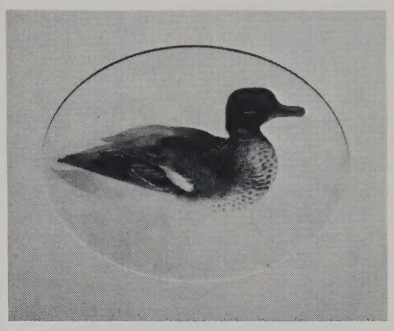
Italian, 15th Century

434 PIER FRANCESCO Fiorentino, Attributed to (flourished 1470-1500). Sketch of a Young Man. Ochre-colored crayon. *86.172.1. Palm Springs, CA. 6 Apr. '86.

Swedish, 20th Century

435 SCHÖLANDER, Waldemar. Birthday Meal for a Priest. Lithograph. 28 x 37 cm. No. 136. Cut from its frame. *86.216.2. Huddinge, Sweden. 20 Jun. '85.

436 SCHÖLANDER, Waldemar. Rosario. Lithograph. 47 x 37 cm. No. 150. Cut from its frame. *86.216.7. Huddinge, Sweden. 20 Jun. '85.



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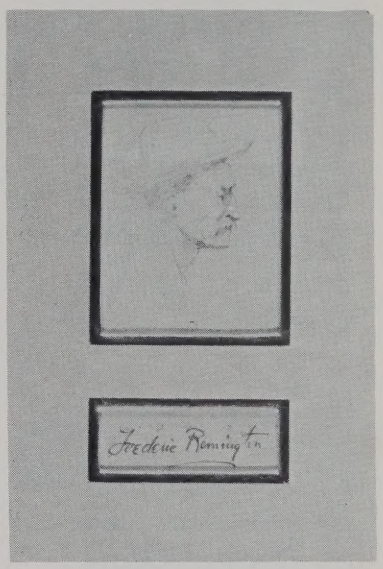

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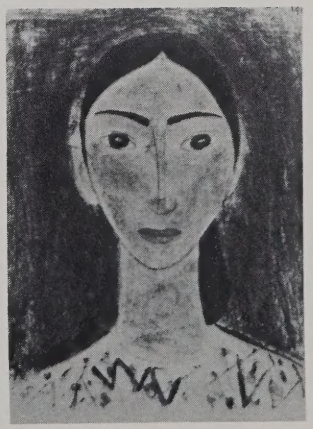

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437 SCHÖLANDER, Waldemar. Sandra II. Lithograph. 65 x 46 cm. No. 153. Cut from its frame. *86.216.5. Huddinge, Sweden. 20 Jun. '85.

438 SCHÖLANDER, Waldemar. La Serenata II. Lithograph. 65 x 45 cm. No. 142. Cut from its frame. *86.216.6. Huddinge, Sweden. 20 Jun. '85.

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Sculpture

European, 16th Century

439 Unknown. St. Anthony, late 16th or early 17th c. Polychromed wood. Ht. 90 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 219066. *86.170.1. Glabbeek, Belgium. 7 Oct. '85.

European, 18th Century

440 Unknown. St. Sebastian. Polychromed wood. Ht. 80 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 219058. *86.170.2. Glabbeek, Belgium. 7 Oct. '85.

Flemish, 17th Century

441 Meuse School. Bishop Blessing, early 17th c. Polychromed wood. Ht. 78 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 201498. *86.171.2. Durbuy, Belgium. 20 Nov. '85.

Italian, 14th Century

442 Neapolitan. Virgin and Child. Marble. 72 x 38 cm. Inscribed on base: AVE MARIA R. *86.196. Mileto, Italy. 1 Mar. '85.

Italian, 18th Century

443 Tuscan. Heads of Cherubs (pair). Wood. 38 x 52 cm. *86.194.1-2. Florence, Italy. 16 Nov. '84.

444 Unknown. St. John the Baptist. Wood. Ht. 40 cm. *85.520. Garda, Italy. 23 Nov. '84.

Luxembourgeois, 18th Century

445 Luxembourg School. St. Barbara, 1720/1740. Polychromed wood. Ht. 82.5 cm. Ref.: Institut Royal du Patrimoine Artistique, no. A 71753. *86.171.1. Durbuy, Belgium. 20 Nov. '85.

Swiss, 20th Century

446 GIACOMETTI, Alberto (1901-66). Head of La Vicomtesse Marie-Laure de Noailles. Bronze. 30.5 x 9.0 x 11.5 cm. No. 6/8. *86.228. New York, NY. 27 May '86.

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Candlesticks, Candelabra, Lamps

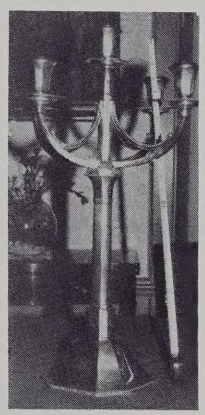
447 Austrian. Candelabra (pair), c. 1880. Silver. Ht. 55.9 cm. Five-branched candelabra. *86.164.1-2. Forest Hills, NY. 7 Sept. '85.

448 BOULTON, Matthew. English, 20th century. Birmingham. George IV Table Candelabras (pair), 1924. Silver. Ht. 61 cm. Engraved on stem: heron crest in weeds and on reverse side an unknown crest. Floral scroll and leaf pattern, each fitted for four lights and three scroll branches. *86.226.6-7. Kent, England. 4 Apr. '86.

449 Candlesticks (pair). Sterling silver. Ht. 27.9 cm. *86.164.9-10. Forest Hills, NY. 7 Sept. '85.

450 Hungarian. Candlesticks (pair), c. 1870. Silver. Ht. 36.8 cm. *86.164.5-6. Forest Hills, NY. 7 Sept. '85.

451 SHEFFIELD. Candlestick (one of a pair), c. 1825. Silver. Approx. ht. 25 cm. *86.224. England. Apr. '86.



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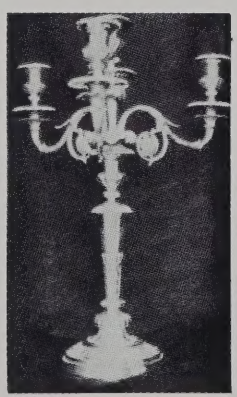

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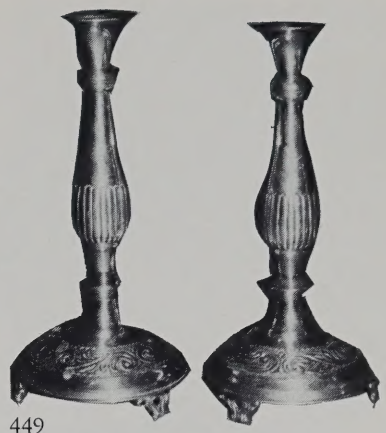

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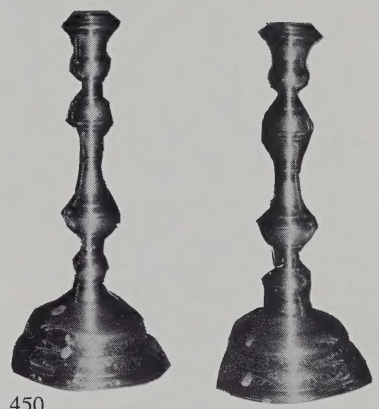

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Ceramics, Pottery, Porcelain

452 ANDREOLI, Giorgio da Gubbio, Attributed to. Round Dish, 1524. Diam. 20-25 cm. Dated. Putto at center of dish. *86.206. Vicenza, Italy. 11 Jun. '85.

453 Descent from the Cross. Ceramic panel of 35 tiles. *86.207. Faicchio, Italy. 3 Jul. '85.

Clocks, Timepieces, Watches

454 BAILLY. French. Toulouse. Clock. Gilded bronze. Maker's mark on face: Bailly à Toulouse. Clock surmounted by figure of woman playing a harp with a music stand in front of her. *86.183.5. Grenade, France. 7 Oct. '85.

455 BARBIER. French, 19th century. Paris. Clock. Gilded bronze, black stand with bronze decoration. Face signed: Barbier à Paris. Standing woman holds anchor in her right hand and with left hand touches baby reclining on top of clock (representation of the birth of the Duke of Bordeaux). *86.183.9. Grenade, France. 7 Oct. '85.

456 BOWMAN, R.T. Bracket Clock, mid-19th c. Rosewood and brass inlaid case. Eight-bell chiming movement. *86.223. London, England. 4 Apr. '86.

457 Louis XIV Wall Clock. Black tortoise shell case, bronze figures. Figures of Leda and the swan in bronze below face and winged figure in bronze above. Clock set on separate base supplied by clock maker. *86.183.6. Grenade, France. 7 Oct. '85.

458 Napoleon III Hanging Clock. Gilded bronze. Roman numerals in blue. *86.183.7. Grenade, France. 7 Oct. '85.

459 ROTH, Michael. Bracket Clock, 18th c. Ebonised case. Three-train fusee movement, striking hours and quarters on six bells with repeat, verge escapement and engraved back plate. *86.222. England. Apr. '86.

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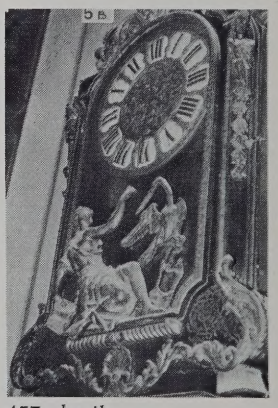

457 *detail*

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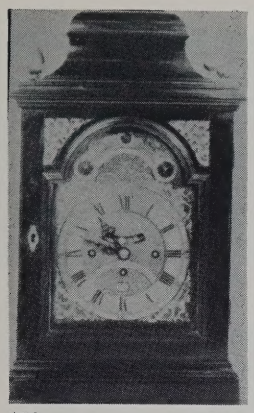

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Furniture, Accessories

460 Chest of Drawers (pair). Beech frame with amaranth and silk-finished veneer. Pinkish-beige marble top. Bow-shaped chest with 2 rows of drawers, Louis XV marquetry with bronze Chinese-style handles, locks and keys. Front left foot repaired. *86.183.2-3. Grenade, France. 7 Oct. '85.

461 Late Louis XV-early Louis XVI. Chest of Drawers. Walnut. Crossbow-type front with 3 rows of 2 drawers, front corners fluted. *86.183.1. Grenade, France. 7 Oct. '85.

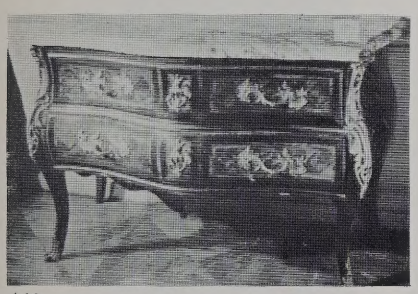
462 Louis XV Commode. Chinese lacquer, bronze mounts. 100 x 120 x 65 cm. Marble top of *brèche d'alep*. Two drawers. *86.178.1. L'Essonne, France. 21 Feb. '86.

463 Louis XV Secretary. Chinese lacquer, polychrome decoration. 160 x 90 x 35 cm. Maker's mark: DUBOIS. Marble top of *brèche d'alep*. *86.178.2. L'Essonne, France. 21 Feb. '86.

464 Louis XV Small Commode. Marquetry, bronze mounts, marble top. 90 x 90 x 50 cm. Three drawers. *86.178.3. L'Essonne, France. 21 Feb. '86.

465 Monk's Bench. 96.5 x 121.9 x 50.8 cm. High sloping back, high arm rests and Tudor Rose design. Back can be folded over to turn into a table. Long thin drawer at bottom. *86.221. Wales. Apr. '86.

466 Regency Period Chest of Drawers. Bronze handles and lock fittings, black marble top with yellow veins. Chest with 3 rows of drawers. *86.183.4. Grenade, France. 7 Oct. '85.



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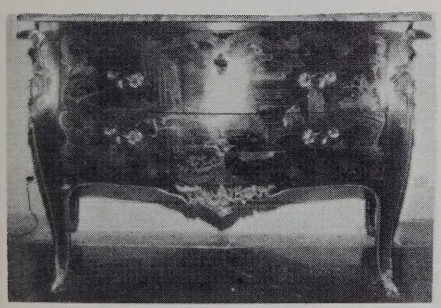

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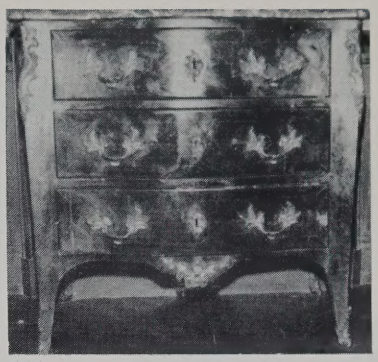

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Judaica

467 Hebrew Scroll Holder. Sterling silver. Ht. 33 cm. *86.164.4. Forest Hills, NY. 7 Sept. '85.

Liturgical Objects

468 Aspersorium and Aspergillum. Silver and lead. Ht. aspersorium 25.0 cm. (40.0 cm. with handle), l. aspergillum 28.8 cm. Hallmarks: horizontal lozenge bearing the name FAVIER, four dots, and two cruets. *86.193.15-16. La Rochelle, France. 24 Nov. '85.

469 BACHELET, L. French, 19th century. Paris. Chalice and Paten. *86.177.3-4. La Souterraine, France. 11 Apr. '85.

470 BENEDETTO da Maiano, Attributed to (1442-97). Italian. Chalice. Gilded copper and enamel. Ht. 22 cm. Inv. no.: AFS BAS No. 271290. Base decorated with engraved foliage, stem decorated with six enamel miniatures: Deposition from the Cross, the Virgin, St. Paul, the inscription "MAIANO," and two unidentified saints. *86.198. Pontassieve, Italy. 26 Apr. '85.

471 CAHIER, Jean-Charles. Cruets (pair) and Tray, 1798-1809. Silver gilt. Ht. cruets 13.1 cm., tray: l. 27.5 cm., w. 17.2 cm. Hallmarks: Vertical lozenge bearing the letters J.C.C. and the word "Jehovah" in Hebrew. *86.193.3-5. La Rochelle, France. 24 Nov. '85.

472 Chalice, 18th c. Silver gilt. Ht. 28.7 cm., diam. cup 10.3 cm., diam. base 17.0 cm. Hallmarks: Monarchy, but illegible. Medallions on base representing Christ tied to a column, Christ carrying the cross, and Christ crucified; around the bottom of the cup, medallions representing Christ in the Garden of Gethsemane, "Ecce Homo," and the Resurrection; medallions on stem representing the Virgin Mary, Christ, two female saints, Sts. Peter and John. *86.193.2. La Rochelle, France. 24 Nov. '85.

473 Chalice, 1838/1853. Silver gilt. Ht. 32.5 cm. *86.193.20. La Rochelle, France. 24 Nov. '85.

474 Chalice and Paten, 17th c. Silver. Ref.: Classified Historic Monument 1 Dec. 1912. Paten depicts the Deposition from the Cross. *86.177.1-2. La Souterraine, France. 11 Apr. '85.

475 CHENEVIERE, Ch. Ogier. Chalice, 1672. Silver. Ht. 25.5 cm. Ref.: Classified Historic Monument 23 May 1979. *86.186.1. Besançon, France. 15 Feb. '86.

476 Ciborium. Silver. *86.186.3. Besançon, France. 15 Feb. '86.

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477 Ciborium, second half of 19th c. Silver gilt. Ht. 42 cm., diam. bowl 15 cm., diam. base 18 cm. Hallmarks: horizontal lozenge bearing the name FAVIER, four dots, and two cruets. Two cherubs on lid and six scenes from the life of Christ on the body: Adoration of the Magi, Circumcision, Last Supper, Crowning of Christ, Crucifixion, and Road to Emmaus. *86.193.14. La Rochelle, France. 24 Nov. '85.

478 Pyx. Repoussé, silver-plated copper. Ht. 5.5 cm., diam. 11.0 cm. Ref.: Classified Historic Monument, 7 October 1935. *86.181. Lille, France. 11 Dec. '85.

479 Cruets (pair) and Tray, 1838. Silver and glass. Ht. cruets 14.8 cm., tray: l. 23.8 cm., w. 13.5 cm. Hallmarks: CM, two crossed pipes, and two stars. *86.193.11-13. La Rochelle, France. 24 Nov. '85.

480 French, 18th century. Paris. Paten, 1713-17. Silver gilt. Diam. 11.7 cm. Hallmarks: One illegible mark; Paris - 1713/1717; Paris - 1726; 1774/1780. Representation of a scene from the Last Supper on verso: Christ, standing in the center of an open circle formed by a table, is handing food to the seated disciples. *86.193.1. La Rochelle, France. 24 Nov. '85.

481 French, 19th century. Chalice, late 19th c. Silver, with gilded and silvered-brass decoration. Ht. 22.5 cm. French hallmarks: VF. Ref.: Institut Royal du Patrimoine Artistique, no. B 58886. Scenes from Calvary and heads of the Virgin Mary and evangelists on foot. *86.231. Bouillon, Belgium. 6 Dec. '85.

482 Italian, 16th century. Cagliari workshop. Ewer. Silver gilt. Ht. 53 cm. Central decoration of body shows man in Roman dress with woman to his left. Spout formed by long neck and head of a winged creature whose breast and wings are visible. *86.201.3. Cagliari, Italy. 25 May '85.

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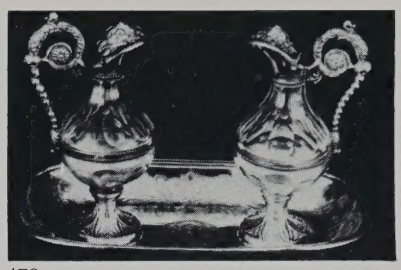

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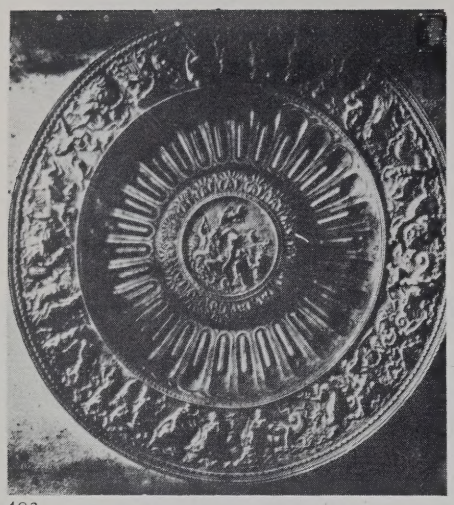

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483 Italian, 16th century. Cagliari workshop. Tray. Silver gilt. Diam. 50 cm. Center of tray depicts the triumph of Neptune and Amphitrite. *86.201.2. Cagliari, Italy. 25 May '85.

484 JACQUET, P.A. François. Chalice, 18th c. Silver, and silver gilt. Ht. 27.5 cm., diam. cup 9.2 cm., diam. base 17.1 cm. Ref.: Classified Historic Monument 20 September 1979. *86.186.2. Besançon, France. 15 Feb. '86.

485 Lectern, 18th c. Wood, painted and gilded. Ht. 210 cm. Ref.: Classified Historic Monument, 22 March 1910. *86.158. Irancy, France. 6 Oct. '85.

486 LEFRANC, J.B.S. Incense Boat, 1798/1809. Silver. L. 16.3 cm. *86.193.19. La Rochelle, France. 24 Nov. '85.

487 Monstrance, 1798-1809. Silver gilt. Ht. 81.5 cm., w. 33.5 cm. Hallmarks: horizontal lozenge bearing the letters P.P. Decoration on base: a lamb lying on the Book of Seven Seals. *86.193.6. La Rochelle, France. 24 Nov. '85.

488 Monstrance, 1821-31. Silver. Ht. 54.5 cm., w. 24.5 cm. Hallmarks: horizontal lozenge bearing the name L. LOQUE, a pair of scales, and a star. Decoration on base: a lamb lying on the Book of Seven Seals and the letters H.M. *86.193.7. La Rochelle, France. 24 Nov. '85.

489 Monstrance, 1831/1838. Silver. Ht. 29.0 cm., diam. 13.5 cm. Hallmarks: horizontal lozenge bearing the name A. RENAUD, a pair of scales, and a star. *86.193.9. La Rochelle, France. 24 Nov. '85.

490 Monstrance, 1847/1891. Silver and gilded bronze, champlevé enamel, and colored glass. 93 x 44 cm. Hallmarks: horizontal lozenge bearing the letters P.P.R., a cross and an anchor across it, a blazing heart, and a star. Enamel medallions on the foot represent the four cardinal points and the heads of the twelve disciples, those between the sun's rays have the symbols of the four Evangelists on the front and the four rivers of Paradise on the back. *86.193.17. La Rochelle, France. 24 Nov. '85.

491 Paten, 19th c. Silver. Inscribed on interior: IHS with a cross surmounting the initial H. *86.193.21. La Rochelle, France. 24 Nov. '85.

492 Pax, 1831/1838. Silver. 20.7 x 12.7 cm. Hallmarks: horizontal lozenge bearing the name A. RENAUD, a pair of scales, and a star. Assumption of the Virgin on the obverse, vertical handle on verso. *86.193.10. La Rochelle, France. 24 Nov. '85.

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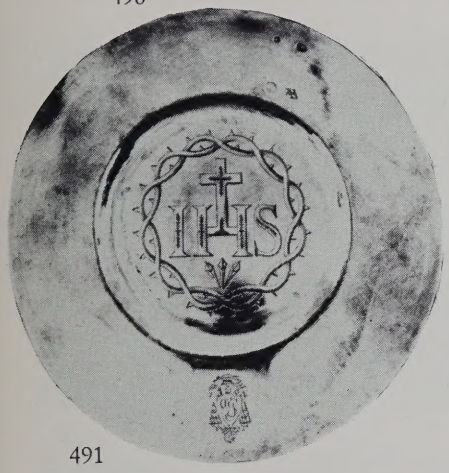

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493 Pax, 19th c. Silvered brass. 15.3 x 12.4 cm. Represents the Resurrection. *86.193.18. La Rochelle, France. 24 Nov. '85.

494 PORRU, Antonio and LAUDI, Matteo. Monstrance, 1785. Gold and diamonds. Ht. 63 cm. Signed. Custodial surrounded by a sunburst of 64 rays and 1,500 encrusted diamonds. *86.201.1. Cagliari, Italy. 25 May '85.

495 Processional Cross, 1831/1838. Partially silver gilt on wooden core. Ht. 300.0 cm., w. 58.5 cm. Hallmarks: horizontal lozenge bearing the name A. RENAUD, a pair of scales, and a star. *86.193.8. La Rochelle, France. 24 Nov. '85.

496 THIERRY, Alexandre. Paten, 1838-53. Silver. Diam. 17.8 cm. Scene represents the Last Supper. *86.193.22. La Rochelle, France. 24 Nov. '85.

497 Vestry Fountain, 18th c. Copper. 45 x 26 cm. Ref.: Classified Historic Monument 15 October 1968. *86.160. Hardifort, France. 6 Oct. '85.

498 Votive Offering, 19th c. Gilded brass. Ht. 14 cm. Inscribed with initials: A superimposed over M. *86.193.23. La Rochelle, France. 24 Nov. '85.

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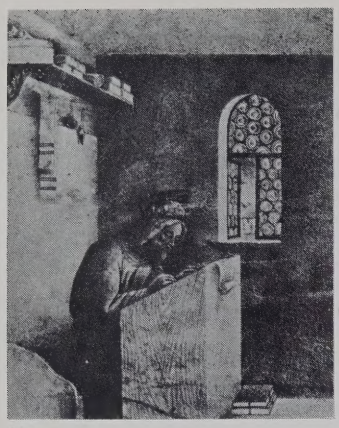

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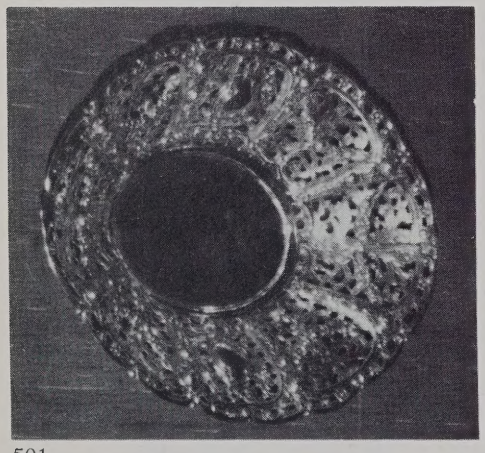

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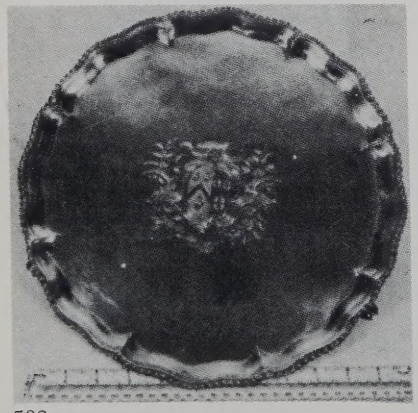


502

Miniatures

499 King David, Wearing a Crown and Writing on Parchment in his Study. Miniature painting on parchment. 14.5 x 11.7 cm. *86.202. Venice, Italy. 6 Jun. '85.

Silver

500 ALDRIDGE and GREEN. English, 18th century. London. George III Cake Basket, 1775. Silver. Diam. 35.6 cm. Foliage and festoon ornament. Cast and pierced bale handles. *86.226.1. Kent, England. 4 Apr. '86.

501 Austrian. Holloware Oval Bowl, c. 1880. Silver. Approx. diam. 22.9 cm. Embossed and repoussé work overall. *86.164.3. Forest Hills, NY. 7 Sept. '85.

502 Circular Salver, 1736. Silver. Diam. 44.5 cm. Date mark. Shaped gadrooned border. Center engraved with Wyndham crest on four scroll feet. Wyndham crest: shield with 3 lions, 2 above and 1 below a chevron surmounted by a knight's helmet and lion's head with motto AU-BON-DROIT. *86.220.1. Somerset, England. Apr. '86.

503 Czechoslovakian. Oval Bowl, c. 1880. Silver. Approx. diam. 27.9 cm. Repoussé decoration including vegetal motif on interior of bowl. *86.164.7. Forest Hills, NY. 7 Sept. '85.

504 GALDWELL & Co. Philadelphia, Pa. Compote, late 19th c. Silver. Diam. 30.5 cm. *86.164.11. Forest Hills, NY. 7 Sept. '85.

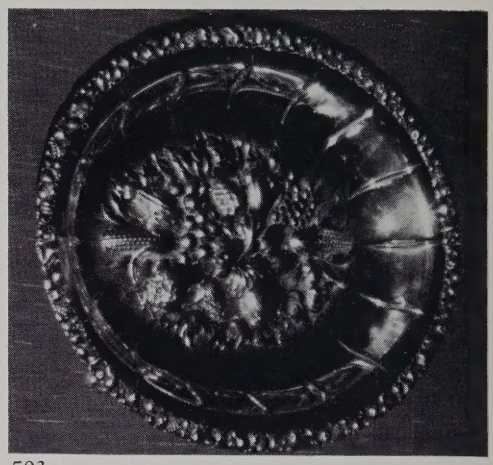
505 GORHAM. American. Dish. Sterling silver. Diam. 31.8 cm. *86.164.12. Forest Hills, NY. 7 Sept. '85.

506 Mexican. Pitcher. Sterling silver. Ht. 31.8 cm. *86.164.8. Forest Hills, NY. 7 Sept. '85.

507 Salver, 1900. Silver. Diam. 21.6 cm. Inscribed: Presented to Sir George Barham, J.P. . . . 1900 . . . (inscription worn). Engraved with Barham crest of heron in the reeds. Marks rubbed. *86.226.3. Kent, England. 4 Apr. '86.

508 SIDLEY, Richard. William IV Rectangular Entrée Dishes and Covers (three of a set of four), 1830. Silver. L. 29.2 cm. Gadrooned borders, detachable handles each cast with Wyndham crest of a griffin's head within a loop on a cylindrical base and oval attachments. *86.220.3-5. Somerset, England. Apr. '86.

509 TAYLOR, Peter. George II Circular Salver, 1749. Silver. Diam. 35.6 cm. Four scroll feet. Shaped gadrooned border chased at intervals with shells and foliage. Center engraved with band of flowers and foliage and coat of arms within ermine mantle. *86.220.2. Somerset, England. Apr. '86.



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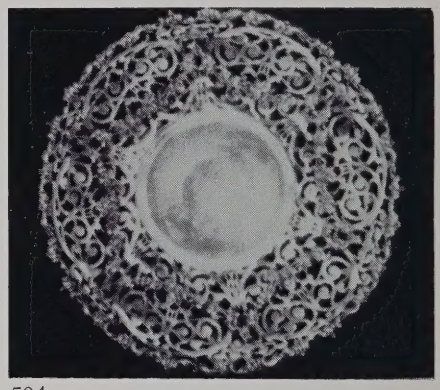

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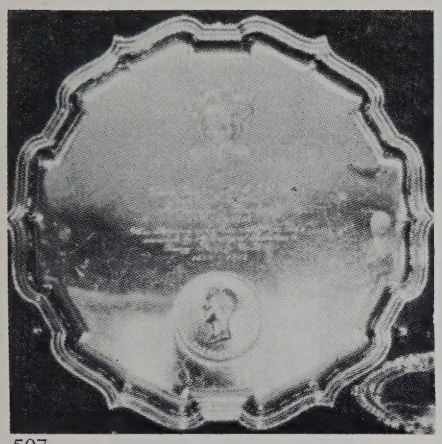
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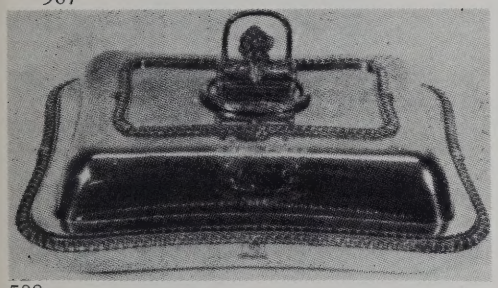
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Tapestries, Textiles

510 Flemish, 17th century. Tapestry: Christ in the House of Mary and Martha. 296 x 405 cm. *86.219. Paris, France. 30 Mar. '86.

511 LURÇAT, Jean (French, 1892-1966). Aubusson Tabard, workshop. Tapestry: Les nouveaux chiens rusés, 1947. 200 x 290 cm. First in a series of three. *86.188. Bordeaux, France. 17 Nov. '85.

512

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514

Greek

512 Antefix Decorated with a Gorgon's Head, 5th c. B.C. Ceramic, painted. 33.1 x 35.0 cm. Provenance: Cumae, Southern Italy. *86.157. London, England. 2 Apr. '86.

Roman

513 Head of Bacchus Crowned with Flowers. Stone. Ht. 14 cm. Inv. no. 70065. Yellow paint at base of neck. *86.180. Saint-Germain-en-Laye, France. 18 Nov. '85.

514 Head of Mars, A.D. 203. Gray-white marble with brown veins. Ht. 20 cm. Head removed from body of Mars which adorns the Arch of Septimius Severus, Forum, Rome. *86.192. Rome, Italy. 20 Feb. '84.

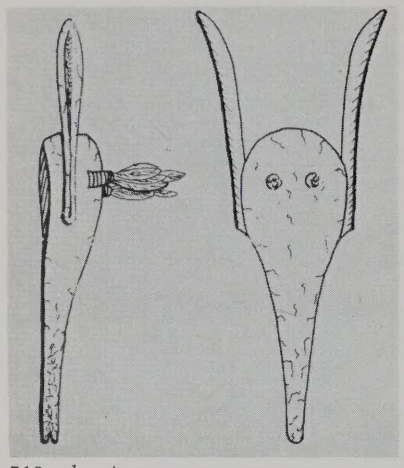
Pre-Columbian

515 Maya, northern Petén (Guatemala) or southern Campeche (Mexico). Late Classic Period, A.D. 600-900. Carved Shell Pectoral. Shell. 7.0 x 10.2 cm. Carved shell pectoral showing an elite figure seated on a dais. The central figure is dressed in a jaguar-skin skirt, a feathered headdress, earplugs, a necklace, and amulets. Shown seated with left hand extended over a vessel. He is attended by a kneeling retainer on the left and a seated figure to the right or behind the dais. Three badly worn hieroglyphs appear in upper left corner, with two glyphs to the right of the central figure. Apparently a court scene with what may be architectural details visible behind the figures. All carving is in low relief. A hole was drilled in each corner of the pectoral. 86.175.3. Albuquerque, NM. 29 Nov. '85. *Reward.*

516 Maya, northern Petén (Guatemala) or southern Yucatan (Mexico). Late Classic Period, A.D. 600-900. Necklace. Stone and quartz. L. 71.1 cm. Necklace of 58 beads made of gray and black stone, and quartz. Beads vary in size and are round, oval, and oblong in shape. They range from approximately .06 - 3.2 cm. in diameter. Attached to center of necklace is a jadeite pendant, 4.4 x 7.6 cm. The pendant is flat and roughly .06 cm. thick. One side has a relief carving showing two entwined serpents with a scroll-like design around the edges. 86.175.4. Albuquerque, NM. 29 Nov. '85. *Reward.*

517 Olmec, Tabasco or Veracruz, Mexico. Middle Preclassic Period, 800-200 B.C. Figurine. Stone. Ht. 14 cm. Standing human figure with hands turned outward. Eyes and mouth are deeply carved. A shallow hole is drilled in each side of the forehead. The figure's knees are slightly bent in a semi-crouched position. Carved from dark gray-green stone, probably serpentine. 86.175.5. Albuquerque, NM. 29 Nov. '85. *Reward.*

Ethnographic Objects



518 *drawing*

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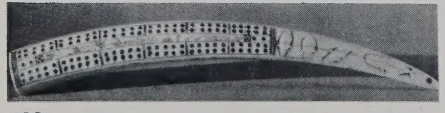

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African

518 Bamanan cultural group. Namakun Mask. Wood. Ht. 50 cm., including ears. Animal head with an extended mouth narrowing towards the snout, long ears on the sides, on the top, perpendicular to the ears, are two tufts of feathers bound with cotton at the base. Covered in black sacrificial crust, wood only visible inside. *86.213. Degnekoro, Mali. Oct. '85.

American Indian

519 Indian Figure. Wood. Ht. 198.2. cm. *86.227. New York, NY. 14 Apr. '86.

Inuit

520 Bow. Ivory. *86.187.4. Paris, France. 22 Jan. '86.

521 Bow. Ivory. 0.8 x 29.5 x 1.2 cm. Decorated with scenes of the hunt and food gathering. *86.187.3. Paris, France. 22 Jan. '86,

522 Cribbage Board. Ivory. L. 36.0 cm., w. 3.5 cm. Carved in relief at one end: a seal, walrus, and two whales. *86.187.1. Paris, France. 22 Jan. '86.

523 Implement. Bone. L. 28.5 cm., w. 1.4 cm. *86.187.2. Paris, France. 22 Jan. '86.

Oceanic

524 Easter Island, 18th century. Reimiro (Pendant). Wood. 10.0 x 47.5 x 2.0 cm. Inv. no. 485, on interior. Inscribed on interior: Juan B Brugone Baquedano 1908. Formerly worn as pendant by tribal chiefs. Reddish color on exterior, yellow on interior. Half-moon shape with head at either end. Outer surface decorated with six bird-men (human bodies, birds' heads), all in fetal position on left side, looking upwards; the eyes are carved out; one of them, on bottom left, has a fishbone. Chipped at extreme right, also on the right-hand head. The inside surface is smooth, without decoration. Crescent-shaped heads carved at either end of the ornament: both look upwards, the eyes surrounded by heavy ridges; eyebrows marked with parallel incisions; aquiline noses, small mouths with straight, closed lips; small, stylized, horizontal ears; protruding chins with small beards; and conical foreheads on which there are two bird-men facing each other. Where the heads meet the body there are black lines made by the links of the necklace. *86.218. Valparaiso, Chile. 5 Oct. '85.

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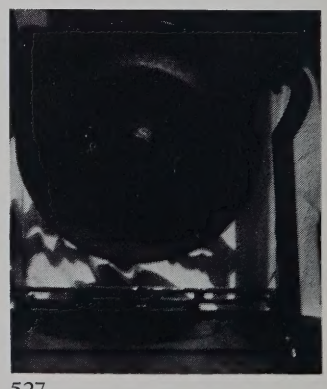

527

Oriental Art

Chinese

525 Cantonese Vases, late 18th c. Ceramic, gilded bronze bases. *86.183.14-15. Grenade, France. 7 Oct. '85.

526 Covered Bowl, 18th c. Porcelain, blue and white. Ht. 25.4 cm., diam. top 24.1 cm. Signed. *86.161.3. Franconia, NH. Feb. '86.

527 Gong. Hammered brass, blackwood stand. 109.2 x 87.6 cm., diam. 30.5 cm. *86.161.2. Franconia, NH. Feb. '86.

528 Rickshaw with Coolie Pulling a Customer. Brass. 17.8 x 26.7 x 15.2 cm. Seated figure is removable and coolie slides off shafts, wheels turn. *86.161.4. Franconia, NH. Feb. '86.

529 Side-Chair. Ebony. Fruit design carved on chair back, stretcher with fruit medallion, curved seat and stretcher, paw feet. *86.161.1. Franconia, NH. Feb. '86.

Indian

530 Brass-Covered Chest. Brass. 27.9 x 47.0 x 33.0 cm. Three small drawers at bottom. Handles at each end. *86.161.16. Franconia, NH. Feb. '86.

531 Brass Tub, late 19th or early 20th c. Brass. Ht. 43.2 cm., diam. at top 52.7 cm., diam. at base 27.9 cm. Hindi script at top. Rolled rim, animals with tusks hold brass ring in their mouths for handles (two). *86.161.8. Franconia, NH. Feb. '86.

532 Round Table. Rosewood. Ht. 61.0 cm., diam. top 86.4 cm. Apron 12.7 cm. deep, carved with flowers. Three-leg pedestal carved with flowers and pattern of bread fruit growing on a tree trunk. *86.161.17. Franconia, NH. Feb. '86.

533 Seated Buddha. Marble. 45.7 x 35.6 x 17.8 cm. Buddha seated in lotus position on a pedestal. Small bud in palm of his right hand, lotus bud on his chest. *86.161.12. Franconia, NH. Feb. '86.

Thai

534 Temple Dogs (pair). Cast iron or bronze. Ht. at head 33.0 cm., ht. at tail 19.1 cm. Stained glass insets for eyes and around necks, open mouths. *86.161.9-10. Franconia, NH. Feb. '86.

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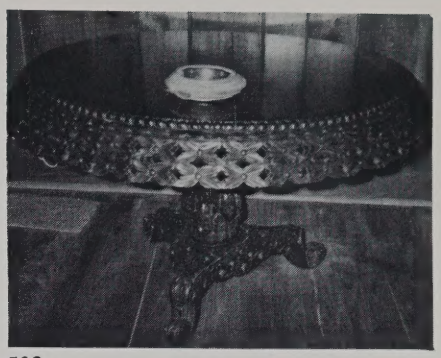

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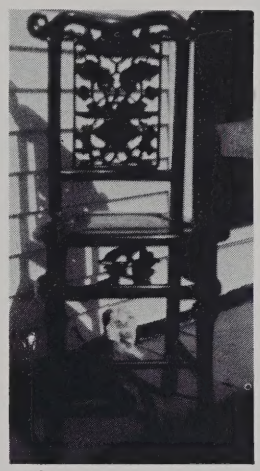

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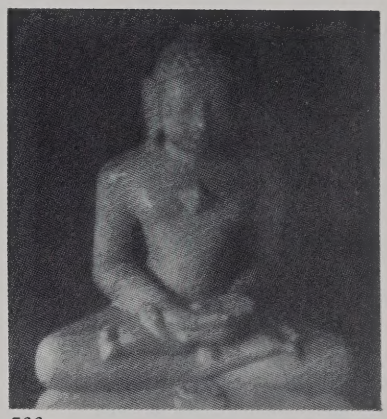

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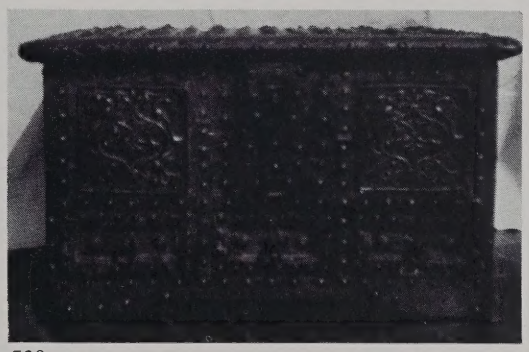

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531

Books, Documents, Manuscripts, Maps

535 CATHERWOOD, Frederick (American, 1799-1854). Views of Ancient Monuments in Central America, Chiapas and Yucatan, 1844. Lithographs. 55 x 45 cm. First edition, 1844. (Vizetally Brothers & Co., London). Original portfolio edition. Contains title page, text insert, and 25 colored lithographs (unbound). Excellent condition. Lithographs show structures and monuments at the Maya archeological sites of Copán, Palenque, Uxmal, Chichén Itzá, Kabah, Labna, Bolonchen, and Tulum. 86.175.1. Albuquerque, NM. 29 Nov. '85. *Reward.*

536 CATLIN, George (American, 1794-1872). Catlin's North American Indian Portfolio, 1845. 57.5 x 43.0 cm. Published by James Ackerman's Lithographic Rooms, N.Y. Contains 25 color plates showing scenes of North American Indian tribes, with 16 pages of text. 86.175.2. Albuquerque, NM. 29 Nov. '85. *Reward.*

Musical Instruments

537 Maker: Maison Lassueur, Sainte-Croix. Electric Music Box, 1880/1900. Wooden frame. 68 x 67 x 42 cm. Three Chinese musicians sitting in front of three dancers doing pirouettes. *86.159. Allaman, Switzerland. 4 Nov. '85.

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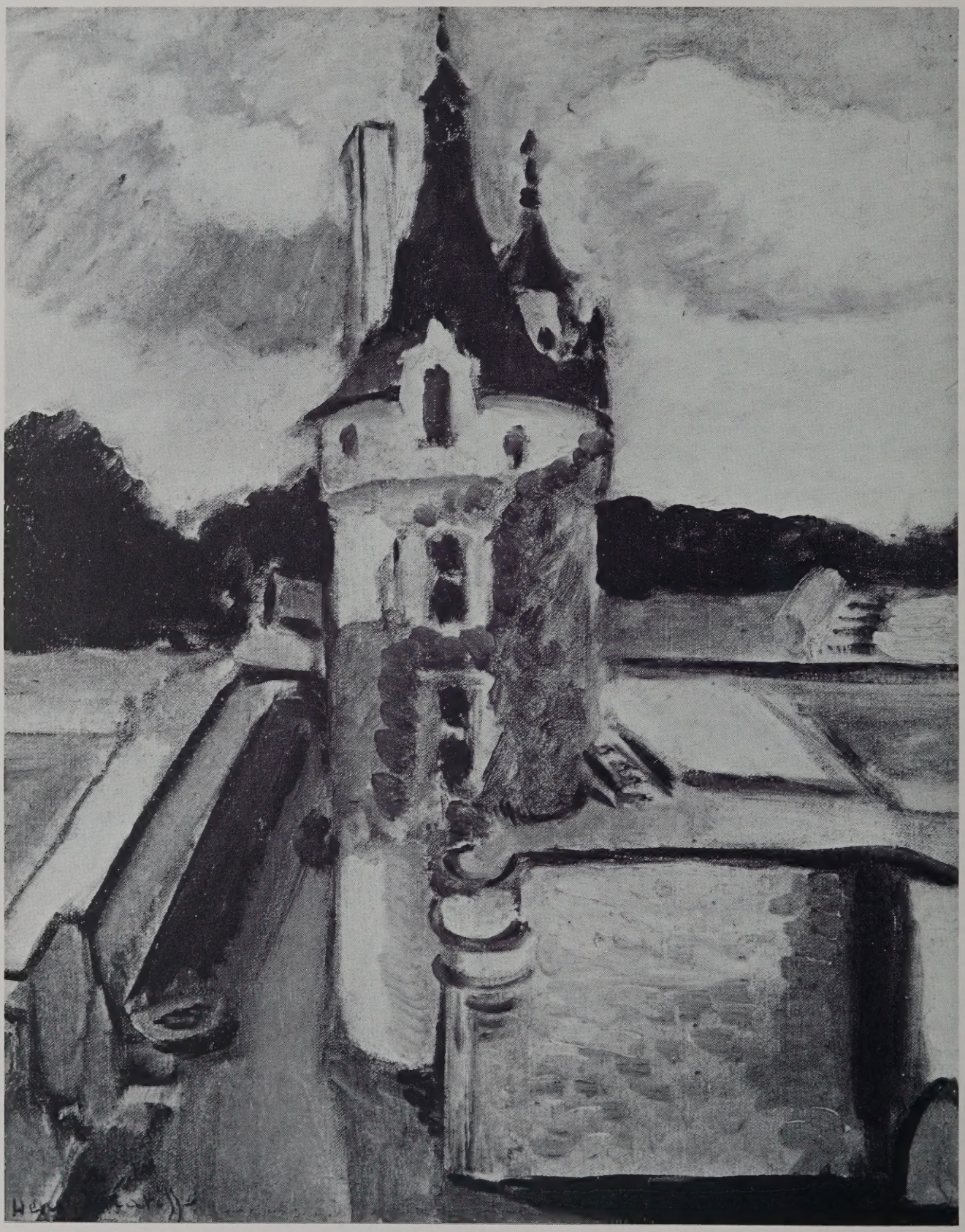

Henri Matisse, Chenonceau Tower, *stolen from a home in France in April 1982 and recently recovered in France.*